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SILENCED.—BY GILBERT GAUL, N. A.

DRAWN BY JAMES D. SMILLIE, N. A.

THE ART UNION

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OUR ILLUSTRATIONS.

OUR Frontispiece, "SILENCED," by GILBERT GAUL, N. A., is one of the paintings which has been selected by Mr. Kurtz for the Southern Exposition at Louisville, Ky., this summer. In many respects it is one of the most powerful pictures that has been painted in this country. It represents a recently deserted battlefield on a moonlight night in winter. Dead bodies are strewn over the ground, and a dismembered cannon, silenced, stands in the middle-ground, suggestively pointing toward the hazy distance. The moon is not visible in the picture, but the moonlight falls on the snow, and here and there it glistens, reflected from parts of the cannon and from an occasional button or weapon. A soldier, wounded and left for dead, has recovered consciousness and has partially raised himself on his left arm. There is no one near to help him, and his head sinks upon his breast as he sees his late comrades lying dead around him. The dead soldier in the foreground lies as rigid as only a dead body can. Mr. Gaul has succeeded in painting the effect of violent death with startling and horrible realism, yet his picture has a fascination that attracts the visitor again and again. A weirdness and mystery hang over the subject, out of which the imagination draws much food for thought.

"CHIANTI," by WALTER SHIRLAW (see page 99), is reproduced from a charcoal sketch made by the artist one afternoon in Florence. It shows a young woman, going to the wine-shop to have her bottles refilled, loitering by the way, in no haste to return. There is a charming grace in the languid pose of the figure as Mr. Shirlaw has represented it, and the *technique* of the sketch, hastily as it was made, is very simple and very admirable from an artistic point of view.

"HUMBLE LIFE," by J. H. DOLPH, A. N. A. (page 103), is a drawing from a painting exhibited by the artist in the National Academy Exhibition of 1882, and which represents him at his best, in a subject of a favorite nature. Another picture painted the same year, was entitled "High Life," and exhibited several kittens in a gorgeously furnished apartment, surrounded by luxury.

"EVENING ON THE FRENCH COAST" (page 106), is a reproduction from a crayon drawing by HARRY CHASE, A. N. A., whose paintings of subjects of this nature are so favorably known. This is another drawing made in a most simple manner, yet containing effects of quality that are very admirable,—imparting to us the feeling that the clouds are vaporous, and that the water is actually wet.

THE AMERICAN ARTISTS' EXHIBITION.

THE Seventh Annual Exhibition of the Society of American Artists opened in the large South Gallery of the National Academy of Design, with a reception and "private view" May 24, to continue until June 21. It is said that over five hundred paintings were sent in for the exhibition, but however many may have been sent, only eighty-nine were hung, and these only partially fill the walls which were too crowded during the recent Academy exhibition. There are only two lines of pictures around the gallery, and hence, every work can be seen to fair advantage, but on the whole the gallery lacks much of the brilliancy of general effect which it possessed during the recent Academy exhibition,—over-crowded as it was. However, we can lose something of the *ensemble* of the gallery with a good grace, if we can see, as it should be seen, every picture which we may desire to see.

The pictures of the exhibition are most diverse in artistic value. There are several veritable masterpieces in the collection, but there are many works that cause one to wonder how bad the rejected pictures must have been if only the very best were hung. Some of the pictures tell us of artists of decided talent, vigorous imagination, fine appreciation and excellent education. Others seem to indicate artists of a certain degree of talent, but talent that has not been fairly cultivated; that is vigorous, but lacking in refinement; that is so well satisfied with itself it is unwilling to admit the necessity either of study or advice. Others are excellent as sketches, but should not be considered otherwise; they exhibit some technical dexterity, but do not indicate the ability of the artists to carry their work further. Descending in the scale, we find a number of pictures painted by men whose chief idea of excellence appears to have been novelty in the manner of expression; a desire to do certain things in a different manner from that of anyone who has painted hitherto; an apparent disposition to secure what might be called a certain individuality, no matter at what expense of truth. It is a question, however, whether pictures of this last class should be considered as works of art, at all.

One of the finest paintings in the exhibition is a portrait by J. W. Alexander,—No. 3 in the catalogue—which is a production of no common order. Mr. Alexander has painted some portraits in the past that have won him very favorable notice, but never before has he shown us anything nearly equal to this. As one looks upon it his mind is carried back to the works of the old masters. He sees in it much that is suggestive of Rembrandt at his best. The



"CHIANTI."—FROM A SKETCH BY WALTER SHIRLAW.

the temple of the mind, and petty gambling comes soonest under its whip of small cords. We would as soon think the administration of justice immoral because jurors are drawn by lot, or that government should be exploded because senators and judges, and other public officers, are necessarily assigned their periods of office by drawing lots."

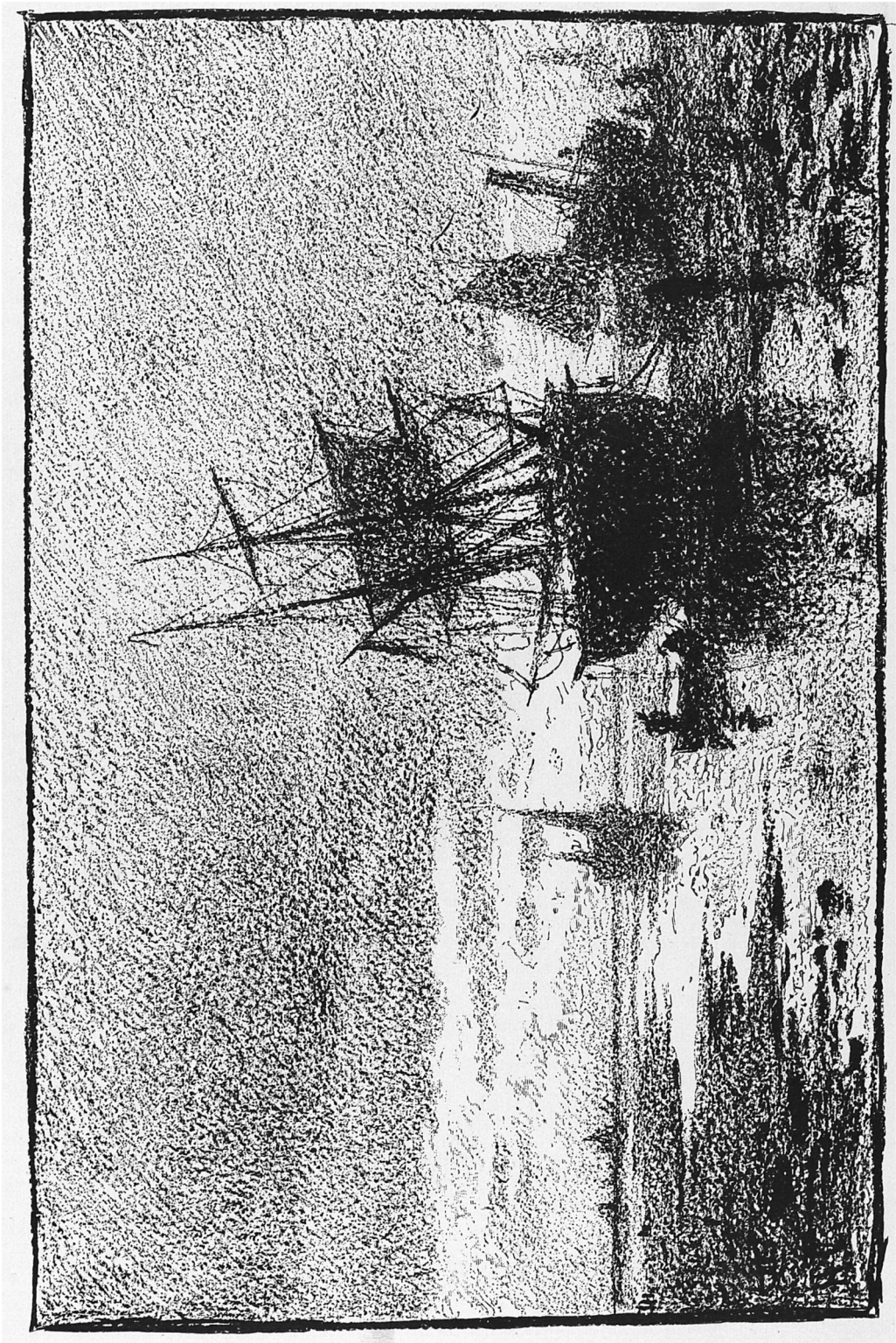
Design, to be sold "for the benefit of the Academy," and most of these paintings were purchased by the Art Union. The engraving of the year was a fine reproduction on steel of Woodville's painting, "Mexican News," and in addition



HUMBLE LIFE.—FROM THE PAINTING BY J. H. DOLPH, A. N. A.

There was a fair number of subscriptions to the Art Union in the early portion of 1851, and the management of the Union invested largely in paintings for the annual distribution. That year many of the artists contributed paintings to the Annual Exhibition of the National Academy of

to this each subscriber received the second part of "The Gallery of Art" containing "Old '76 and Young '48," by Woodville; "Mount Washington" by Kensett, "Bargaining for a Horse," by Mount, "Marion Crossing the Pedee," by Ranney, and "Harvesting" by Cropsey. The numbers of



EVENING ON THE FRENCH COAST.—FROM A CRAYON SKETCH BY HARRY CHASE, A. N. A.